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Abstract

As the market competition is getting more and more fierce locally and globally, many companies try to find new ways of attracting specifically targeted customers through their products and packaging. Many consumer goods companies invest and put a great deal of effort into research to better understand these targeted consumers. Research results provide data that normally provides a foundation that forms a brief for designers.

Unfortunately these more traditional and favoured methods of constructing a brief have some shortcomings with regards to limitation of conveying valuable findings and are potentially hindering the process for designers and design teams to work effectively. As a result, many essential factors that could be important for the design task might be left out in the process of constructing and delivering the brief.

This thesis explores how a designer could play a key stakeholders role in creating a brief at the early stages of the development through the case study of a packaging development process. The case study was done for Fazer, which is the leading confectionery company in Finland. The focus was to explore briefing processes and to utilise 'co-creation' as a tool to gather insights from targeted consumers. By doing so, a designer can use the insights to develop a design brief together with a client. Eventually this study presents the process of using co-creation and co-design methods to create a design brief for a packaging design assignment.

Keywords design brief, briefing, co-creation, co-design

CO-CREATING AN ENGAGING BRIEF FOR PACKAGING DEVELOPMENT

CASE OF A LARGE
CONFECTIONERY
COMPANY IN
FINLAND

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MASTER OF ARTS THESIS
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01

INTRODUCTION

“The art of the brief can raise the bar and set great organizations apart from moderately successful ones.”

(Brown, 2009, 24.)

1.1 Background

Insight from a designers perspective

From the beginning of March 2013, I had a chance to work with Fazer for their packaging development. Fazer is one of Finland's leading confectionery and food companies. My role in collaboration with Fazer was to create a packaging review report. The aim of the report was to find different packaging categories that Fazer could focus on in the near future. The research was carried out in Finland, Sweden and Russia.

The research was accomplished by conducting in-depth interviews, in-store-checks and by benchmarking competitors. Fazer was pleased with the research outcomes, and since then I've been working with them further for this thesis project.

Fazer felt that it would be good for both parties to continue the thesis from where the packaging review ended. As for me, I felt that this could be a good learning opportunity to see how a project evolves throughout a large company. Additionally, I felt that this could give me the opportunity to investigate how a designer might contribute to the earlier stages in the new product development (NPD).

For the thesis project, I wanted to explore different possibilities of a briefing process, which highly involves a designer through the entire process. Furthermore, I was very interested in what makes a design brief good.

The main idea of a design brief is to give a common direction and goal for a creative agency and client to accomplish a project that has to deal with a design task. The design brief should also work as a tool to give a clear focus to the creative team or designer on what is to be accomplished. In addition, the design brief should get the team excited about the project.

Unfortunately, in many cases I have noticed that the creative team has to deal with the client brief. The client briefs are usually focused the overall problems and goals on what the client wishes to accomplish within a project, which may include more challenges than just the design task. The reason for not creating a design brief has usually been because of the lack of time, or because the agency has not seen the need to deliver a design brief.

I have also witnessed problems as a freelance designer. In many cases, after I have received a brief from the client, I have needed to request for more necessary information to get the project started. Usually the waiting of the required information has made the project seem frustrating and that's not a good starting point for any project. Additionally, the data or insight that comes in a client brief is not always shown or explained in the easiest manner to engage a designer from the start.

Based on this insight, I started to think if a designer could contribute and define the brief together with the client much earlier within a project and would it help to solve some of the issues mentioned above?

If a project is to deliver a design solution, I believe it is essential to deliver a design brief to be able to communicate the design challenges and needs. In the end the brief always comes to the designers to be executed.

The creative agency and its process

In this and the following section, I'm presenting the creative agencies and the packaging design processes in order to give a general overview to understand the different stages and what they include. When I'm talking about creative agencies, I'm referring to both advertising and design agencies in this thesis. This is because when talking about the processes, they both have similar approaches regarding briefing and preparing of the briefs.

Creative agencies have been around over 200 years. The basic processes of delivering a work to a client has not change much since then. It always starts with a client's needs to be able to sell their product better than their competitor and to attract the potential customers and consumers. The strategy of early advertising was to convince the buyer of the quality of the product. Nowadays agencies focus on delivering brand experiences by telling stories through numerous brand touch-points and channels. The digital era has also changed many aspects of an agency and therefore the agencies departments have grown. It is important to note that although advertising and design agencies are starting to cross over in their roles and delivery, they both historically come from different origins.

The basic process between an agency and the client usually starts with the client providing a brief of the agency. The brief includes a set of challenges, insights and needs that the agencies are set to tackle and solve. Based on the client brief the agency prepares a design brief, which is to give direction and to inspire the creative team on the given task.

According to Burgoyne (2009) the following steps detail the typical workflow in an agency. This version of the critical path is for smaller agencies and assumes that the agency does not have a separate strategy department, nor an art buyer, project management in this path is split between the junior account team and a production traffic department.

The main path steps are:

- Client brief
- Brand Positioning and Research
- The Creative Brief

- Work Initiation
- Start Up Meeting
- Begin to Concept, Revise and/or Plan the Media
- Create the Creative
- Schedule the Media
- Produce
- & Bill

(Burgoyne, 2009)

However, I realise that the processes may vary depending on the task and also of the design culture of the agency, and designers.

Packaging development process in a large company

This section, presents the packaging processes from a consumer packaging goods (CPGs) perspective due to the confectionery company I was working for. The findings are based on my profession as a packaging designer and what I learned throughout the project while working for Fazer.

There are many aspects that need to be taken into account when developing packaging in a large company. The level of requirements depends on the task. The task may vary from a need of new graphics to an off-the-shelf solution -to designing a range of packaging to reform a new brand, which includes both graphical and structural components. The ones whose main responsibility is to deliver new packaging solutions inside a large company usually exist of innovation managers, packaging experts, packaging coordinators, category managers, packaging engineers, production managers, brand managers, design managers, researchers and in-house designers. Additionally, it may include the second party that includes creative agencies, packaging converters, consultants etc. This is why a large company needs structure and why briefing and gate meetings are an integral part of getting to the next stages of a project.

Packaging processes in large company's can last from a few months up to 3 years depending of the complexity of the project. There are many aspects to figure out before the design process takes place. The company's packaging projects usually starts from releasing a new product or to gain competitive advantage to their competitors and new arrivals. Sometimes it may also start from finding an existing packaging, which fits into a brand category.

Due to the complexity and the different types of packaging projects, I was not able to find a general process of how packaging projects are completed. However, from my background as a packaging designer and what I learned throughout this project working with the client, I gathered a list of what may include in the process.

What may include in the packaging process within a large company:

- R&D
- Market research
- Category review meetings
- Product, brand strategy & positioning
- Feasibility study
- Cost estimates
- Presentation to trading directors
- Choosing a packaging converter
- Choosing the design agency or in-house team
- Briefing a design agency or in-house team
- Developing a design brief
- Work Initiation
- Concept design, proto design
- Consumer testing and feedback
- Market feedback
- Gate meetings
- Chief executive meeting
- Designing the packaging
- Marketing
- Prepress production
- Proofing
- Packaging production/ manufacturing
- Distribution
- Post project review

This list is not set to a particular order, due to the fact that the process may vary depending of the scale of the project and its complexities.

The list shows the variety of different stages there might be before the packaging reaches the shelves. This shows why the packaging projects might take some time to reach their end goal and why briefing is essential to communicate to different stakeholders within the process.

1.2 Motivation for this thesis

As a starting point for this study, I set myself to discover design issues related to packaging design projects. I started by thinking what are the biggest obstacles I've come across when working in an agency and working on the clients side. I realised soon that the biggest obstacles had to do with the given briefs and the communication barriers with the clients.

By working for advertising and design agencies, I have received many kinds of briefs. I have received written briefs with two sentences, -to a pile of research data with no underlining of what the main issues and goals are. In the end I have always managed to deliver upon them, but as a thought I always wondered; couldn't the brief be more thought through before delivering it to the designers? Additionally, in many cases, I have needed to dig for more information to get the project started. This was often time-consuming and affected the overall inspiration of the project.

Companies invest a great deal in research to understand how to target customers. Unfortunately, when it comes to inform this valuable data in the form of a brief, I have noticed later one within a project that many insight has been left out. Many informative insights that could have been beneficial to the design task are revealed after the project has started, while meeting up with the client or in the agencies own briefing meetings.

Based on this, I started to think if the designer could have a role in defining the design brief together with the client before they deliver it to the agency or designer? Could the designer be a part of the client internal team to internalise information from the various stages within a packaging project and at the same time tackling issues that are related to design? And if so, would it benefit the client, and agency/ designer? Additionally, I wanted to discover ways to deliver a design brief that inspires the creative team to tackle the project.

While I was looking for information based on these questions, I noticed early on that there was not much studies done regarding those issues. This was one of the main reasons I got interested in the subject.

Another motivation for investigating design briefs was when I saw a Heineken's open innovation competition challenge. They presented a compilation video for their ideas brewery challenge and in the same time it worked as a brief (Heineken Innovation's channel, 2013). The video presented four different themes of the main target group, which in this case were the +60 age group and the themes were learning and discovery, quality taste experience, more time for social occasions and age is just a number. The Idea was to give the competition participants an option to choose which theme they wanted to focus on to deliver the final ideas. This video made me think of optional ways of delivering a brief.



Figure 1: HEINEKEN Ideas Brewery 60+ Challenge Compilation (Heineken Innovation's channel, 2013)

The first steps of creating the design brief

Once I had presented the potential categories from the packaging review research, Fazer had some time to think what would be the best category to develop further with my expertise. After a few meetings and discussions with Fazer, we decided to move forward with a project that focused on delivering structural packaging concepts, by using carton as the main material. As a category we decided to focus on kids packaging.

From earlier discussion I had with Fazer about my thesis topic, we found this to be an interesting category to find more detailed information about this particular customer segment. The overall goal was to find new ways to use carton as a material to deliver packaging concepts targeted for children. We choose carton as the main material, due to Fazers business values and because we felt it has not been fully utilised for this specific category.

We did not set out too many limitations to the project at start, because we felt it would be beneficial to see what comes out of each phase as the project moves on. Additionally, this made it possible for me to discover new ways to challenge this project and to develop my approach to deliver a design brief.

From my own and Fazers viewpoint of the project, we needed data that could support the kid's category and to further develop the final concepts of the packaging's. In order for me to

understand the kid's world of today and what sort of packaging they would prefer to consume, I needed to find an approach, which would help me to gather the needed data.

As I already had collected a lot of secondary data from the packaging review research, I had a good understanding of the competition landscape and what sort of packaging formats is targeted for kids. We also decided to use funny & playful, surprising, and souvenir as the three main themes that was discovered from the research. These themes were the main gap's found from the kids category. The idea was to see if these themes could help in discovering ways to build up the final brief.

However, from the insight from the packaging review, I realized that I have to find a way to find more detailed information about what kids prefer in packaging's directed to them.

Questioning a companies given briefs

In my opinion, the brief and briefing methods are one the most important communication tool between client and agency or designer. I believe the way you deliver a brief or the way you use briefing to communicate important information is shown in the end result. From my understanding, the one's who can use this tool creatively and well, may gain a better competitive advantage.

As a result of having worked in different creative agencies, I have noticed that designers often have to work with the project brief given by the client. The problem with the project brief is that it is sometimes hard for designers to comprehend all the data given and to start challenging the actual design task. This is why agencies usually create a design brief for the designers.

As noticed from earlier experiences when starting a new project there is a lot of fuzziness and miscommunication through the briefing stages. This is usually taking a lot of time and effort from the designer and client. This was also one reason why I set myself to understand if a designer can help delivering the design brief together with the client.

1.3 Research question

This research was driven by the discovery that few studies were found about the topic of briefs and briefing methods in the creative industry.

The study was to find ways and to understand how briefing process could be done better within the packaging design field. Additionally, this research was to explore how a designer and a client can work together to discover possible gaps in the market and to see if co-creating a

brief together is beneficial. I was also interested in discovering how a designer can deliver their expertise to the company's strategic level. Furthermore, I wanted to understand what makes a brief more effective and engaging for designers to start-of new projects.

As a result the research question is:

How to co-create an engaging brief for packaging development?

In order to answer this question, there was a needed to work closely with the client from the start of a new packaging project to understand how their packaging process works. Additionally, I needed to learn more about what designers think about given briefs and if there could be a way to make them better.

1.4 Research approach

The research was carried out with a qualitative research approach, by conducting co-design workshops, in-depth interviews and a co-creation workshop.

I realised that many thoughts and beliefs regarding briefs and briefing would change along the way due to the pre-readings and discussions I had with designers from the packaging industry. To answer the research question, I needed to find more information and understanding about briefing and how different designers felt and thought about receiving and writing briefs. I also needed to investigate how different types of briefs are written or communicated and what information is essential for a designer.

In addition, there was a need to find knowledge about co-creation and how it could be utilised in this kind of a project. From my former experience of creating and facilitating co-design workshops, I decided to try it out in this project as well. The earlier experiences of co-designing has shown good results in finding valuable insights by collaborating and designing with people.

In order to receive first hand data to the topic, I decided to conduct in-depth interviews to people who are working in the packaging field. This is because I have found open-ended questions to bring more revealing information. Through my literature review, I hoped to find similar case-studies related to my topic and to accomplish a well defined arguments and insights to find solutions for my research question.

02

LITERATURE REVIEWS

“Know your audience! You’re talking to the creatives now. Not the product manager or the marketing guy. Especially not the accountant.”

(Ibach, 2009, 84.)

The following literature reviews are presenting how designers have been approached to briefs and it examines the role of the designers and what kind of expectations the market has for for this industry.

The reason to investigating the roles of the designers is to figure out if there has been a change to design roles over the past years. The expectations of the market tells what sort of emerging roles designers will have in the near future. I was keen to find out if there were others who had approached the client in a similar way as me and if there could be a role for a designer to be more involved with the client from a start of a packaging project.

In order to understand more about briefs, I needed to investigate the role of this tool and what people are talking about this topic. In addition, the literature review investigates what kind of a design brief could make a designer engaged. Due to the fact that there was not much academic studies related specifically to investigate how to co-create a brief, most of my literature are gathered from articles and books that had some relation to the topic.

The following literature questions and topics are:

- What is a brief and briefing?
- What is the role of a design brief?
- How have briefs been used in design projects?
- How to engage designers with a brief?
- Expansion of the role of a designer

2.1 What is a brief and briefing?

The overall goal for this section was to gather an understanding of the words brief and briefing and what they signify. I noticed early on in the process that people seemed to mix these two concepts together. Based on this, I found it important to separate these two terms apart and to explain the differences for the upcoming issues and findings.

Amanda Fields has explained this issue from a design context. According to Field (2013, 23.) it's important to distinguish between a brief and briefing. A brief is inspirational; your vision of what you want to achieve. It may only be a single sentence, a single word. A briefing, on the other hand, is much more prosaic and consists of all the back-up the designer needs to know in order to do the job.

Based on how Amanda Fields explains these two concepts, I see these tools should be described in a more deeper meaning. I see these two concepts more as a roadmap or a compass to reach a certain goal. In addition, I view the brief as a set of written instructions and briefing more as a meeting for giving supporting information or instructions to meet a task. These two tools should work hand in hand from the beginning till the end of a project.



Figure 2: *A brief and briefing* (Tony Dianoff, 2014)

2.2 What is the role of a design brief?

The design brief is generally known for being used in advertising and design agencies to give a direction and to inspire the design team. According to Holston (2011, 442-443.) the design brief is developed collaboratively between the design team and the client. Having the design team actively participate in the development of the design brief creates a sense of ownership and understanding that would not develop if they were simply handed the document. The brief aligns both the client's business and creative objectives and defines the success criteria.

Traditionally the design brief has been seen as a form with a set of questions that the client and designer or agency needs to address. According to Holston (2011, 460-461.) the design brief answers all the strategic questions a designer needs to know to do meaningful work. What is the objective of the firm? Who is its target audience? Who is its competition? How does the client perceive itself? What are the audience's perceptions of the client? What are the design parameters that define the client? How will project success be measured? In addition to answering these important questions, the brief outlines schedules, budgets and the process involved in the project.

There seems to be some confusion regarding the design brief term. While researching generally about the term, it seemed that the creative field as well as the business field is using similar ways to create a brief for the usage for the designers. According to Phillips (2004, 1.) people use a variety of terms for what I am calling a "design brief." Many people refer to them as a "creative brief." Others are accustomed to other terms, such as "marketing brief," "project brief," "job ticket," or "innovation brief." Whatever the term used, we are talking about a written description of a project that requires some form of design.

In this study I use the term design brief due to the basis that the project focus was to develop design concepts. Although, all design projects needs direction to carry out a project, there is not always a need for a design brief. Holston (2011, 442-443.) explains that for more strategic or complex projects, it is suggested that a design brief be developed. Different from a proposal, the design brief provides more design-specific information.

Furthermore, related to the confusion towards the term design brief, the proposal given from the client is been mixed up with the term as well. As noted by Phillips (2004, 14.) many companies believe a request for proposal (RFP), as well as the proposal itself, is a design brief. They are not the same thing. This is not to say that information in either the RFP or the resulting proposal would not be incorporated into the design brief. Phillips (2004, 14.) adds that an RFP is a document that is usually created when a business does not have its own internal design group. The purpose of the document is to give enough basic, preliminary information about a project to one or more external design resources.

According to Brown (2009, 23.) the project brief is not a set of instructions or an attempt to answer a question before it has been posed. Rather, a well-constructed brief will allow for serendipity, unpredictability, and the capricious whims of fate, for that is the creative realm from which breakthrough ideas emerge. If you already know what you are after, there is usually not much point in looking.

FINDINGS

The literature review revealed that the design brief is used by many different terms. The usage of the term may depend on what profession you're compliance and what the task it is you are challenging.

The design brief can be seen as a collaborative contract between the client and designer. It can be seen as coordination between the client business strategy and the creative objectives to meet a desired goal. Additionally, design brief should be a seen as a tool to understand both business and design issues while confronting project challenges.

A design brief is not required for every design project. The design briefs should be created for projects that are more demanding and complex.

2.3 How have briefs been used in design projects?

In this section I will go through how briefs have been used and created in design projects. Many studies indicated that design briefs are only created after a client has realised the need of a designer or an agency to tackle upon a problem or opportunity. According to Holston (2011, 98.) design process uses several controls in the project so that designer and client can check their alignment. Design briefs are created at the beginning of the process and act as a scope-of-work document, including basic project specifications, information about voice and tone, and positioning.

Throughout this study, there were numerous design briefs that was discovered, either found from topics, blogs or from the client itself. Most of the topics explained about how to achieve the best results by filling in gaps with various design brief templates. However, according to Phillips (2004, 2.) there is no single correct or preferred format for a design brief. I have seen really good design briefs that are totally narrative, written in paragraph form, and others that employ the bulleted list format. In addition Phillips (2004, 2.) explains that the format you will eventually adopt will depend largely on the specific type of design work you are involved with (industrial, graphic, packaging, etc.), and the most useful style for your company. The format is, of course, critical in that it should be easy to read and track through. Other than that, what is most important is that the brief contains all of the information and data necessary for every stakeholder in the process.

This formed a question of what kind of format is easy to read and track through if you're a designer? Could images be a good idea to use? As I investigated this fact, there were not many indications that design briefs have been used more visually other than Heineken Ideas Brewery compilation video (Heineken Innovation's channel, 2013), which I mentioned earlier as one of my main motivations for this topic.

However, I found one of David Holston's explanation on the usage of visual thinking method interesting: "Through the use of images, audiences are freed from their self-censorship and can express themselves without risk. Because of this, images are great tools for developing concepts. They can act as a resource for making analogies and triggering new concepts. Image-sparking techniques include visual brainstorming, mood boards, brain writing, drawing, and totemics." (Holston, 2011, 328.) Holston's explanation on visual thinking sparked the idea of creating a more visual design brief. The usage of images in design briefs could be interesting to further investigate to see what the outcome might be.

By investigating further design briefs that were focused on packaging design, most of the briefs were made with a similar form that could also have been directed to a graphic design task. In some design briefs directed only on packaging, there were a separate list for material and formats of the packaging. By identifying these similarities, questions rose towards why

they are so alike. Through this study I identified three different types of packaging design projects that uses design briefs. There are explorative, structural and graphical types that all uses more or less a similar design brief form. This led to thinking, if the design brief could serve in a different ways depending on the task.

As studying how design briefs are written, most common problems were addressed with how the form communicates the task.

Field (2013, 31.) explains that by writing the solution to the brief you are just closing doors. A brief is only a vehicle, a mechanism to help you explain what the problem is.

By examining different design briefs directed to packaging design, most brief that was focused on graphics and structural had already been given answers to the questions. However, the more explorative and complex packaging design projects were more open to discover new possibilities by leaving the questions open. Additionally, by examining various design briefs formats directed to packaging, both length and the content varied a great deal. In this case the three types of packaging projects did not determine the difference. Furthermore, to my surprise, some of the most explorative and complex projects had approached the content by asking just a few questions.

However, according to Brown (2009, 24.) a design brief that is too abstract risks leaving the project team wondering about in a fog. One that starts from too narrow a set of constraints, however, almost guarantees that the outcome will be incremental and, most likely, mediocre.

As a design brief varies much depending on the task, I did not find a “one fits all” way to formulate a good design brief. According to Phillips (2004, 29.) here is a list of basic ingredients almost always found in great design briefs:

- Project Overview and Background
- Target Audience Review
- Business Objectives and Design Strategy
- Research Data
- Category Review
- Company Portfolio
- Project Scope, Time Line, and Budget (Phases)
- Appendix

This list is similar to many of the written design briefs that were examined.

While investigating different approaches to deliver a written brief for packaging design, I discovered that there are people who didn't think a written brief is suitable for all projects. Pricken (2010, 160.) argues that a written brief alone is too vague: you can only say too much, you can say too little, and even the most detailed of outlines can end up lacking in colour and depth. In addition, the author explains:

“In my experience, a packaging design, an online campaign, a shop interior or an event is so complex that a written brief will simply leave most questions unanswered.” (Pricken, 2010, 160.)

FINDINGS

The literature revealed that design briefs are usually created after a client has realised the need for a designer or an agency to challenge a problem or an opportunity. Traditionally design briefs have been created with the help of a ready-made template to fill in what needs to be accomplished to meet the goal.

There seems that there is no right or wrong way on how you should create a design brief. It mainly depends on what kind of work you are about to challenge. This made me question why design briefs are always created in a similar manner and could a more visual approach be beneficial to direct it more to the designers.

Through literature and observing real design briefs, I identified three types of briefs that were used in packaging design projects. The three different types of briefs were explorative, structural and graphical oriented briefs.

Additionally, I discovered that the length and content of brief are not dependent on the type of project you're tackling. They may vary a great deal on the basis of who's writing it and the company culture.

2.4 How to engage designers with a brief?

In the new product development, it is crucial for different teams and professionals to achieve a mutual understanding of the project goal and transfer the research outcomes and strategy to designers. As the literature reviews on a brief imply, a brief can play a role to engage creatives.

While investigating the problems designers usually face, while working on a project, the most common problem were related to the communication with the client or the client representative from the agency, whose job it is to communicate important information to the designers. According to Holston (2011, 97.) every designer has worked on a project that has had moments of frustration. Some frustrations are common and have become part of design lore. The client who changes the direction of the project late in the game; the client who can't leave the content alone and makes multiple revisions right up to the deadline; the new stakeholder who's brought in late in the game and changes the direction at the last minute. For designers, these are more than just bumps in the road.

This is why the design brief are created and vital to get right and approved together with the client right from the start. With an approved design brief that changes along the way is seen to reduce motivation and inspiration by the designers. In addition, when you write a design brief, you got to direct the message to the designers and not anyone else. In the end, it will be the designer who conveys the message into a final concept.

While investigating how designers could be more motivated and engaged to achieve the best outcome of a project, there was not much literature written about how to tackle this issue. However, I found an interesting view from Mario Pricken, who has released a book called creative strategies. He explains as follows:

"I've seen very few briefs that truly fill creative teams with enthusiasm and inspiration, but workshops have a much better chance of getting them fired up and focused". (Pricken, 2010, 160.) In addition Pricken (2010, 160.) explains that an interesting side effect of these workshops is that the client also becomes heavily involved in briefing, strategy and targeting, meaning that they will be all the more committed to the final result.

Unfortunately, there was no mentioning of how the workshops were conducted and what kind of results they revealed. However, the mention that this kind of method has created some inspiration to the creative made it clear that this is a subject that must be investigated further. Additionally, as the designers today needs to work closely with different experts and workshops has become a norm for businesses to come up with ideas, this approach may be suitable for some design projects.

Additionally, when thinking of design workshops, I came to think of IDEO's method cards and how they use this tool to collaborate with different stakeholders. Clients report using the tool

to explore new approaches to problem-solving, gain perspective, inspire a team, turn a corner, try new approaches, and to adapt and develop their own methods (IDEO, 2014) . In a way, I see this as one way of briefing and building up a brief in the end. This mention made me think that workshops can act as a briefing process.

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The literature revealed that designers get frustrated if a project goals changes while the project is already moved forward. It is important to be able to communicate with the client as well as to get the design brief firmly approved so that there wouldn't be too many changes along the way.

There was a mention of creating a brief together with the client in a form of a workshop to inspire creatives. Unfortunately, there was no study found about this technique to further investigate. However, from the discovery related to IDEO's method cards, I found that design workshops can also act as a briefing process.

2.5 Expanding role of the designer

This section focuses on the ways the designer roles have been seen from the past and explores what changes have been happening in the design field in the recent years. In addition, this section explores if the design expertise could be utilized from an earlier stage within a project to find new positions and roles within the industry. This exploration was one of the main ideas from the beginning of this study.

According to McCormack (2005, 22.) designers have evolved and adapted in recent years. They have tried hard to move away from the 1980s image of fast money, fast cars and egos gone mad. Designers used to paint themselves as pop-star types with their clients footing the bill. Since then, pioneering universities such as Goldsmiths College in London have tried to expand the role of design by incorporating other elements, including eco-design, physiology, semiotics and anthropology. This more holistic approach has been adopted in some of the more progressive colleges around the world.

There are also other schools that are challenging the design industry of today. As an example the d.school at Stanford and the IDBM program in Helsinki are challenging the expansion of design by focusing on multidisciplinary approaches by emphasising the importance on collaborative working and the importance of design as a competitive aspect in business.

Since these schools have understood the importance of design and business as a competitive factor, it is important to examine what the business sector is thinking about this matter.

Verganti (2009, 11.) explains that when executives think about design and designers, they usually have two perspectives. The first—the traditional—one is styling: they ask designers to make products look beautiful. The second—more recent—one is user-centered design. Designers have an amazing capacity to get close to users, understand their needs, and then creatively generate countless ideas.

User-centered design (UCD) is a process (not restricted to interfaces or technologies) in which the needs, wants, and limitations of end users of a product, service or process are given extensive attention at each stage of the design process (Wikipedia, 2014).

According to Sanders and Stappers (2008) it is now becoming apparent that the user-centered design approach cannot address the scale or the complexity of the challenges we face today. We are no longer simply designing products for users. We are designing for the future experiences of people, communities and cultures who now are connected and informed in ways that were unimaginable even 10 years ago.

By looking at what Sanders and Stappers is saying, it is important to see that the world of business and technology has changed radically as well as the needs of people. Today's businesses need to adapt and find new ways to understand the needs of the consumers and this is one main reason design is seen as an important factor in this matter.

According to Holston (2011, 34.) the designer's process has been until recently a closed door. Protective of their processes, afraid of exposing how the "magic" of design is done, designers have tightly guarded their methods. However, these attitudes are changing. Holston (2011, 200-201.) adds that design holds a new place in the minds of business leaders—and these leaders are now looking for ways to bring design thinking into their organizations.

According to Martin (2009, 62.) design thinking, as a concept, has been slowly evolving and coalising over the past decade. One popular definition is that design thinking means thinking as a designer would, which is about as circular as a definition can be.

As explained by Brown (2009, 4.) design thinking begins with skills designers have learned over many decades in their quest to match human needs with available technical resources within the practical constraints of business. By integrating what is desirable from a human point of view with what is technologically feasible and economically viable, designers have been able to create the product we enjoy today. Design thinking takes the next step, which is to put these tools into the hands of people who may have never thought of themselves as designers and apply them to a vastly greater range of problems.

The use of design thinking has been recognized in many businesses as a good method to solve business problems. By using design thinking as a method does not mean that you become a designer, it should be seen more as a tool that can be used by anyone to solve business challenges. Furthermore, according to Holston (2011, 200.) design's significance in business, once understood primarily on an intuitive level, can now be measured through multiple metrics, including customer experience, financial performance, and brand relevance."

Recent studies shows that many companies has started to understands the value that design brings. Here's a chart by the Design Management Institute, where they show their research results that they gathered using a tool called the design value system:

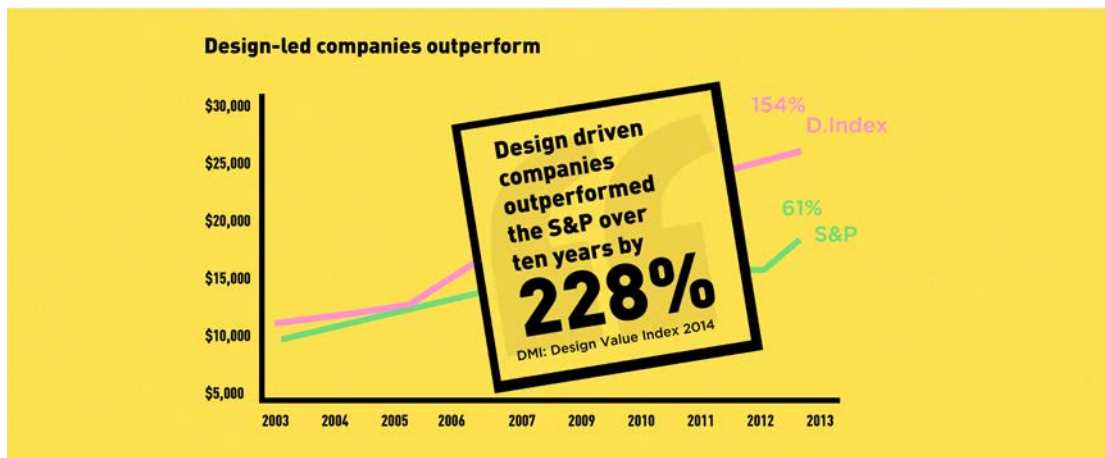


Figure 3: DMI: Design Value Index, re-drawn (DMI, 2014)

Figure 3 (DMI, 2014) shows that the companies who has invested more in design has performed extremely well. As reported by (DMI, 2014) the results show that over the last 10 years design-led companies have maintained significant stock market advantage, outperforming the SGP by an extraordinary 228%.

According to Duanne (2014) the research could help convince remaining design skeptics that hiring and effectively managing talented designers really is key to success. Now, when an exec demands “show me the numbers,” there are actually some numbers to show.

Additionally, another research done by the Danish Design Centre shows the performance of design-driven companies. The Danish Design Centre had developed a tool called the design ladder, where they measured the performance of 1,000 companies.

As reported by the Design Ladder (2011) the extent to which design may enhance creativity, innovation and competitiveness depends on a company’s use of design. The DDC was convinced that design-driven companies were far more likely to develop new products compared with those that were not. Therefore in 2003, to prove their point to industry, the DDC in association with the Danish National Agency for Enterprise launched a survey to assess the economic benefits of design.

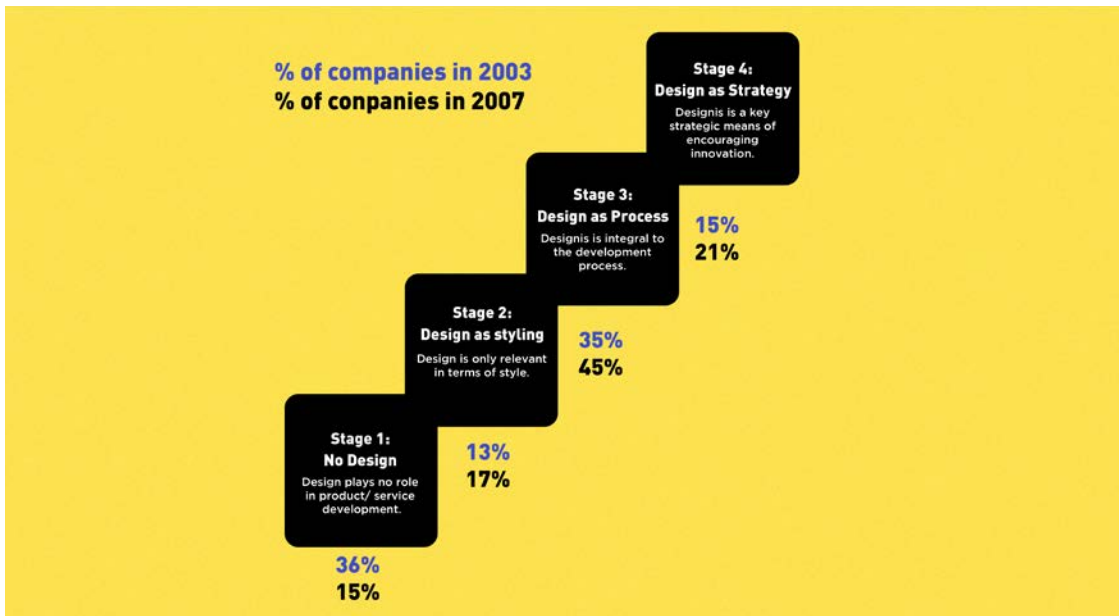


Figure 4: *The Design ladder, re-drawn* (Design Ladder, 2011)

Figure 4 (Design Ladder, 2011) shows the different stages of design maturity within companies.

The Design Ladder (2011) research showed that Danish companies invested an annual total of approximately DKK 7 billion (EUR 1 billion) in design. Over the five years prior to 2003, Danish companies that purchased design registered a total increase in their gross revenue of approximately 22% (DKK 58 billion \approx EUR 8 billion) higher than companies that did not purchase design.

As stated above, the research clearly shows that many companies had understood the value of investing in design. However, the Design Ladder chart clearly indicates that there are still companies in which the design plays no role.

According to Holston (2011, 61.) clients often misunderstand the role design plays, and its value. Four important points can help clarify design's value:

- Design affects consumer behavior: Design motivates consumers by creating a perceptual value. It is often a consumer's first impression of a product or service, which establishes the relationship.
- Design is a differentiator: As a competitive strategy, design offers a way for firms to differentiate their products or services from their competitors'.
- Design creates meaning: Design communicates value and helps consumers comprehend the product or service.
- Design as a process manages risks: Design process offers a structure that takes into account the strategic purposes of the communication being developed. Process aligns the client and designer, offers opportunities for collaboration and innovation, and manages risk by creating a common understanding of goals, roles, and a structure for diagnosing problems." (Holston, 2011 p.61)

These four points show how businesses can see the value in design. The last two points are more recent aspects of how companies can see the value of design.

According to Sanders & Stappers (2008) the evolution in design research from a user-centered approach to co-designing is changing the roles of the designer, the researcher and the person formerly known as the "user". Holston (2011, 34.) explains that today, co-creation and participatory design are fueling several successful business models. Companies are benefiting from the creativity that a willing public provides. "

A snapshot in time made by Sanders & Stappers (2008) shows that we are moving from the design of categories of "products" to designing for people's purposes.

The traditional design disciplines focus on the design of “products” while the emerging design disciplines focus on designing for a purpose
visual communication design interior space design product design information design architecture planning	design for experiencing design for emotion design for interacting design for sustainability design for serving design for transforming

Figure 5: *A snapshot in time of traditional and emerging design practices, re-drawn (Sanders and Stappers, 2008)*

Figure 5 (Sanders and Stappers, 2008) shows on the right side of the table the design practices that are emerging today. This indicates that there are far more roles for a designer in the near future to consider.

According to Sanders and Stappers (2008) designers will be needed because they hold highly developed skills that are relevant at larger levels of scope and complexity. By selection and training, most designers are good at visual thinking, conducting creative processes, finding missing information, and being able to make necessary decisions in the absence of complete information. In the near future, designers will find themselves involved not only in the design of stand-alone products but in the design of environments and systems for delivering health-care, for example.

As mentioned above, the traditional skills of a designer will be needed even in the future, but the roles of designers will also be challenging more complex problems. The challenges are not just about creating value to businesses but also helping out in the society.

Mike Press and Rachel Cooper has identified and categorized a number of roles for the designer and it's future disciplines in a understandable manner in the following figure:



Figure 6: *The new designer, re-drawn* (Press and Cooper, 2003 p.199.)

Figure 6 (Press and Cooper, 2003, 199.) shows the amount of different roles that is available for designers.

As noted by Press and Cooper (2003, 6.) design is a value-driven activity. In creating change, designers impose values upon the world – values of their own or their client. To be a designer is a cultural option: designers create culture, create experience and meaning for people. And finally, designers make their own futures – this is their most crucial creation.

FINDINGS

As the literature review reveals, designer roles are emerging across different fields. Designers are asked to work in more collaborative tasks together with people from different disciplines. Design is not anymore just seen as craftsmanship. The value of design can now be seen through creating meaning to products and services and in some cases design can act as a strategic tool for companies.

Recently many companies have realised that investing more in design has been profitable. Studies clearly show that design-driven companies are doing better in the market.

As we see that the market wants to invest in design, I believe designers have the opportunity to find new roles for themselves. From these insights, I feel the new design roles are determined by how the society and businesses are moving forward. Additionally, the design education has a huge impact on what the roles are going to be in the future.

As for this study, the role of design played a vital role, as it was to discover if design can be utilized in the earlier stages of a project by collaborating closely with the client. As the literature review revealed, design roles are moving into a more collaborative way of working with different disciplines and there's a demand for a more strategic look on how design can challenge companies. This notes that there could be a role for designers challenging client tasks from the earlier stages of a project. As for a designer to be involved in delivering a design brief the literature revealed that designers are good at visual thinking, conducting creative processes, finding missing information, and being able to make necessary decisions in the absence of complete information. For me this mention indicates that designers could be an ideal group to invest more in delivering the briefs in the near future.

03

**CO-CREATING A BRIEF IN A
LARGE CONFECTIONERY
COMPANY**

“If you’re looking for new forms of packaging but surround yourself with nothing but packaging experts, you can be sure that you won’t come up with anything new, just as Ralph Bear would never have come up with the first game console if he’d focused on nothing but board games.”

(Pricken, 2010, 32.)

3.1 The process

This section presents the overall process that was performed throughout the project and the design process.



Figure 7: *The process* (Dianoff, 2014)

The process started already from the packaging review assignment where I was to find gaps from the confectionery market, analyse the findings as well make the final report. The packaging review assignment opened up the chance to conduct a project based master's thesis. From the initial ideas of exploring new possibilities of briefing processes and finding out what makes a brief good, I studied related literature to find more knowledge on how to approach those issues.

As a design process, I followed a process called the 'double diamond' model. The model was developed by a design company called the Design Council and they define the model as follows: "Divided into four distinct phases, Discover, Define, Develop and Deliver, it maps the divergent and convergent stages of the design process, showing the different modes of thinking that designers use." (Design Council, 2005)

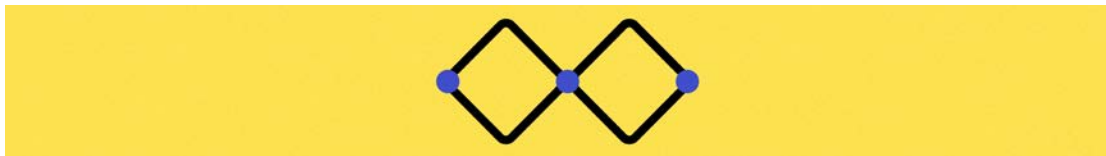


Figure 8: *The 'double diamond' design process model, re-drawn* (Design Council, 2005)

The different phases related to my design process were as follows:

Discovery phase: In-depth Interviews and a series of co-design workshops.

Definition phase: Analysing of the in-depth interviews and co-design workshops

Development phase: Development of the final brief and conceptual design of the packagings

Delivery phase: Delivery of the final brief to a second party and the finalisation of the concepts and presenting them to the client.

In addition, I discovered that the process had the key mindset to design thinking. The key mindset from my perspective is that design thinking embraces empathy, generative learning and working collaboratively together.

3.2 Interviews:

Discussion of briefing and briefs

An initial round of interviews was conducted in order to see how different designers within the packaging design industry thought about design briefs and if I could discover some new viewpoints. Overall, I interviewed four different designers within the packaging industry. The interview was conducted with open-ended questions and in a semi-structured format. All interviews were audio recorded for transcription and analysis for the use of recall and to write down what they said.

The interview questions were as follows:

- 1) Have you ever had any problems with briefs? If so, what kind of problems?
- 2) What is a good brief?
- 3) What is a bad brief?
- 4) What is the most essential information you need from a brief?
- 5) Have you ever got excited over a brief? If so, why?
- 6) Other thoughts?

Problems with briefs and briefing:

Few of the designer's mentioned that clients don't always know what they they want and the brief usually indicates this fact. They meant that the brief is usually confusing to understand the main goal. One of the designers saw this both as a good and a bad issue. By this the designer meant that it's a good thing if a client recognises and explains honestly that they don't know what they want and then the designers or agency can challenge the brief for what it is.

One of the designer's mentioned that the design brief may change along the way many times. This was seen as a frustrating and problematic issue to deliver a good end result. Additionally, the designer mentioned that if there is information missing from the brief the projects may stand still for long periods.

Most of the designer's mentioned that the brief could be communicated in a better way. One designer explained that the problem with communication is that there's not always enough time to go through the briefs with the client. The designer explained that this problem occurs when you have multiple projects going on at the same time.

All of the designers wished that there could be more time to deliver a good brief that many projects deserves.

One designer mentioned that a brief for him is about assumptions. By this he meant that if the brief is only seen and delivered from the clients perspective. Additionally, the designer argued that because the brief and the assumptions are wrong, this is why lot's of products and services are failing in the marketplace. He explained that if you are to design a new packaging then you also need to have the designers perspective to this matter. The designer added that there are more complexities within industries than ever before and this is why you need to tackle a brief from many directions.

Another designers believed that it is time to shift away from briefs and that we should talk more about briefing. He explains that nowadays information changes constantly throughout a process and if the brief is not flexible, then problems will arise and opportunities will be missed.

Most of the designers mentioned that clients usually don't know how to write good briefs for a design challenge. One designer explained that this is because clients usually don't understand the nature of design. Few of the designers wished that clients should get more acquainted with the design process to understand the design practice better.

What is a good brief and briefing?

Most designers agreed that for a brief to be good the brief need's to contain all the needed information to get started. One designer argued that a good brief usually evolves and information changes throughout a project and that this gives space to find different answers to a problem. He explained that this is why a good brief just needs to contain enough information to get started.

A few designers mentioned that a good brief should not be static. They explained that in this way you may achieve much better end results by being more open in the beginning of a project.

One of the designers preferred a project to start from a actual place where the product is going to be consumed. By this he meant to have a briefing meeting in context of where the product is going to be placed and consumed. The designer felt that this approach would be a good way of starting a conversation about the problems and opportunities.

Few of the designers mentioned that the good design brief needs to be a shared responsibility to gather all the needed information for a more complex project.

They explained that the client and designer should be able to invest time in achieving a brief together that has a real challenge.

One designer explained about a project where the brief was as follows:

"We don't have a specific target and we are not a 100% percent sure of what we are asking."

The designer explained that it was a good brief because it was really honest and from this kind of approach the designer could challenge the project and brief for what it really was.

What is a bad brief?

One designer told that the worst briefs are briefs that are written on post-it notes with limited information. She explained that this makes it the designer's job to dig for more information and complicates the starting of the project.

Few of the designers mentioned that the bad briefs occur when the timetable is tight. This is the main reason important information is missing from the briefs. They mentioned that despite the lack of information the projects usually needs to start whether the brief is good.

One designer mentioned that a bad brief might cause much more needed work because it has not been delivered with the essential information. Sometimes projects might stand still because of some information is missing from the brief.

One designer explained that the whole concept of a written client brief is bad because it's based on assumptions. The designer explained that from a designers perspective a bad brief will suck all the energies from a design team. He also thought that it is a fallacy that briefs are done by filling a design brief template. He added that a brief for him represents a bad step in a relationship.

One designer explained that he's concerned if the client don't have a brief that has all the needed information, but he's even more concerned if someone has a really strict and constructed brief. He explained that he would like clients coming to the table saying: "I want to do this but I'm not sure how to explore it."

Most of the designers mentioned that they prefer face-to-face briefs. This was because they felt an e-mail brief is a bad start with a client and that they usually go wrong in some point of a project. One designer explained that e-mail briefs usually go wrong because all the problems has not been solved or that some needed information is missing.

One designers mentioned that it's sometimes hard for designers to pinpoint the most essentials from a brief received directly from a client. He explained that a brief that is written from a client perspective with a list of charts and figures is sometimes hard for designers to comprehend.

What is the most essential information you need from a brief?

Most of the designers mentioned that the most essential information is to know the target group, what kind of a product we are talking about and how it's going to be positioned in the market place.

Additionally, few designers explained that for a project to move forward you need these infor-

mation's:

- Product/ brand
- Time schedule
- Production requirements
- What is the project is about?
- Competitors
- Goals
- What do we want to communicate?

Have you ever got excited over a brief? If so, why?

Most designers told that a well thought, informative written briefs have made their final work better.

One designer mentioned that he gets excited if the brief includes some surprising data. He explained that those surprises often spark some great ideas.

Two designers mentioned that they get more excited of a brief if they get to work on a brief and coming up with ideas together with the client. One of the designers explained that a close client relationship that is based on trust from the both sides has made the briefing process more excited for him.

One of the designers explained that a brief that would get him excited would need to be delivered in a way that the data is easy to digest from a designer's perspective.

Other thoughts?

One designer explained that designers have to learn briefing and how to make creative briefs together with the client. This skill could be thought already from school. The problem is that a lot of designers tend to accept what's given on paper, though they know it's wrong.

Three of the designers mentioned about the impact a good brief can bring to a company. Most of them were related to the beliefs that a good brief and briefing could have a direct impact on companies market share.

One designer hoped that technology could help presenting information that allows everyone to be on the same page when receiving a brief. He explained that this technology could be a platform where the data could be communicated to both parties in such way that it's understandable. Additionally, this designer thought that there could be an opportunity for a manager that has a general knowledge from all different fields and professions that includes in a

complex design project. He explained that this managers role would be to gather all the data for the needed brief specific for the project.

One designer thought that to understand important insight from a brief it would be beneficial for some larger projects to use videos and pictures showing how people are consuming a product. More like a visual journey map of consuming the product. He explained that images tells more than a sheet of paper with words and figures to a designer.

Additionally, when I asked what way they usually receive briefs, I found that most of the interviewed had different ways to receive them. Most of the designers received briefs either by face-to-face meetings or by e-mail. As a surprise, one of the designers explained that he receives all his briefs through a phone conversations. The explanation for this was that he had such long and great client relationships that they could communicate in this manner.

A few designers also mentioned that if you have new clients then you need to meet up frequently and discuss more about the brief. This is a way to get to know each-other and to start a relationship.

Summary of Key Findings

Problems with briefs and briefing:

- No main goal was seen both as good and a bad issue
- If information missing, projects stand still for long periods
- Don't always have time to deliver a good brief because of time-schedule
- Clients don't always understand the nature of design
- If only client writes the brief its a problem, because its based on assumptions, you got to have designers perspective to the matter
- We should shift away from briefs and we should talk more about briefing
- A brief is not alway flexible, we should be briefing because information changes nowadays so fast

What is a good brief and briefing?

- Contains enough needed information to get started
- A good brief should be flexible to find more opportunities
- Briefing meetings are good to have in the context of where the product is going to be consumed
- Good brief is a shared responsibility with the client and designer
- A brief should be honest

What is a bad brief?

- A brief with limited information (projects stand still)
- Briefs that are based on assumptions or opinions
- Briefs that is done with design brief templates
- Too ridged and structured briefs
- Briefs delivered by e-mail in a start of a project

What is the most essential information you need from a brief?

-Most essential information:

- Target group,
- Product/ brand
- Market position

Additionally:

- Time schedule
- Production requirements
- What is the project is about?
- Competitors
- Goals
- What do we want to communicate?

Have you ever got excited over a brief? If so, why?

- Well thought, informative written briefs have made their final outcome better
- Surprising data has sparked ideas
- By working on a brief together with the client and coming up with ideas
- Information is easily digest from a designers perspective

Other thoughts?

- The skill of using briefs and briefing together with the client could be thought in schools
- The art of making a good brief and briefing may have a impact on companies market share
- Technology might enable different stakeholders to deliver a better brief in the future
- There could be an opportunity for general manager whose main responsibility is create the briefs
- For some projects it would be beneficial to use videos and pictures in briefs to demonstrate consuming behaviours

- The way designers receive brief depends much on the client relationship
- Briefing is good to get to know a new client

Most interesting insights:

The interviews revealed some really good insight to what people are thinking about briefs and briefing in the packaging industry.

One of the most interesting insights from the interviews revealed that designers can perform design tasks with a brief that has limited information. The most essential information designers need to get started is to know the target group, product or brand and market position.

Many designers saw that there should be a change to the way briefs and briefing are performed in their industry. There was one interesting opportunity mentioned about a general expert to help out with briefing and delivering briefs to all different disciplines.

As an idea that sparked through the literature review about delivering a more visual design brief, one of the interviewed talked about that pictures and videos could be beneficial to use in some of the briefs. Furthermore, some thought that a well-written and delivered brief has made their final work better.

The designers wished that clients should get more acquainted with the design process to understand the design practice better. In addition, the skill of using briefs and briefing together with the client could be thought in schools.

As a conclusion of the interviews, I found that everyone had some different views of what's a good brief from their own point of view. I found out that the interviewers receive many different kinds of briefs in different formats, depending on the task and time-schedule.

3.3 Co-design & Co-creation

This section goes through the terms co-design and co-creation and what I mean by co-creating a brief. Here I use Elizabeth Sanders and Pieter Stappers explanation on how they separate co-design and co creation.

Co-design:

“By co-design we indicate collective creativity as it is applied across the whole span of a design process, as was intended by the name of this journal. Thus, co-design is a specific instance of co-creation. Co-design refers, for some people, to the collective creativity of collaborating designers. We use co-design in a broader sense to refer to the creativity of designers and people not trained in design working together in the design development process”. (Sanders and Stappers, 2008)

In this thesis, co-design refers to the design development process of conducting series of workshops for kids where the designer’s role was to organize and facilitate the sessions in order to enable the kids be part of the actual design process.

Co-creation:

Sanders and Stappers (2008) refer co-creation to any act of collective creativity, i.e., creativity that is shared by two or more people.

This thesis uses co-creation as a method to work with different stakeholders and disciplines within a project by letting them contribute to ideas and decisions. The co-creation process contained a series of co-design workshops as well as numerous meeting and briefing sessions with the client.

Additionally, co-creation included a workshop where the main focus was to find a common direction to a design brief by including a category manager, packaging specialists, coordinator, design manager, innovation manager and a designer to that process.

3.4 Co-designing with kids

As the results of the packaging review that was performed as the starting point in this project, revealed that to understand what kind of brands, candies and packaging kids prefer to consume, we need to find ways to get a better view into their world.

With former knowledge of creating co-design workshops for adults, I found that the workshops provided a good amount of insights and understanding about the needs and in addition it generated a lots of ideas.

Sanders and Stappers (2008), defines co-design as collective creativity as it is applied across the whole span of a design process.

This said there was an interest from my side to see if kids can be actively involved in designing and developing what they saw as a meaningful confectionery packaging. In addition, I was also interested in finding new ways of utilising co-design methods.

According to Vaajakallio et al. (2009) co-design aims to set the stage for useful and inspiring dialogues among different stakeholders in the design process. In co-design, people are encouraged to express their experiences and desires with generative tools such as visual collages or simple mock-ups.

As to get a better understanding of the kids and what sort of confectioneries they prefer to consume, I found that the generative tools could help them describe their needs in a playful way. This in mind, I introduced the idea of using co-design as a tool to get new insight from the kids.

There are many different ways on how to co-design with kids. This co-design research was inspired by Allison Druin's cooperative inquiry method that she had used to create new technologies together with children.

According to Druin (1999) these techniques do not necessarily offer a magic formula for working with children, but rather a philosophy and approach to research that can be used to gather data, developing prototypes, and forging new research directions.

As for this research, I found Druin's participatory research approach to work with kid's very inspiring, by using kid's as storytellers and to see how kids perform with low-tech prototyping to come up with ideas and to gather data.

As noted by Druin (1999), children may have a difficult time communicating to adults exactly what they are imagining, prototyping offers a concrete way to discuss ideas. In addition Druin (1999) explains that It is from these low-tech prototypes that high-tech prototypes emerge.

This led to the idea of using the actual packaging material that was determined for this project to develop low-tech prototypes with kid's. In this case, using carton, as a main material is a good tool to explain forms and drawings, by creasing, cutting, gluing and sketching.

As noted by Melonio and Gennari (2013) in particular the roles of children in the creative process can be as users, testers, informants and design partners. At different stages in a product development cycle, co-designing with children may include some combination of all of these roles.

This research focused on including kids as design partners in the co-design workshop. According to Melonio and Gennari (2013) in the role of design partner, the children are involved in creating design solutions and could guide the design decisions and evaluate intermediate results.

This in mind, I needed to come up with an immersive workshop that would allow the kids to design a physical object and from where I could gain new insight. By realising that I could utilise the insight from my packaging review research in order to have some guidelines to help-out with the workshop. The main insight that I found from the packaging review was focused on playful, surprising and souvenir as main themes that were found from the competition landscape.

The objective of the research was to understand what sort of packaging and brands kid's liked. I wanted to find information about their favourite brands and their best memories related to confectionery, knowing when, where and with whom they prefer to enjoy confectionery. Additionally, I wanted information about what kind of forms, functions and graphics they preferred in a packaging.

The final workshop was developed emphasising the use of storytelling and low-tech prototypes.

The different stages of the workshop:

- 1) Warm-up task
- 2) Introduction
- 3) Storytelling
- 4) Movie clip – creative mood starter
- 5) Individual design task
- 6) Pair-work design task

The script and tasks were as following:

Warm-up task

1. Draw the one who sits next to you on a piece of paper and write down his or her name. You have 4 minutes to complete this task, starting from now.
2. After 4 minutes: Everyone's done? Give the paper to the one you just draw.

Introduction

1. Please, tell us your name and present the drawing you just received from your fellow partner.
2. Could you also tell what is your favourite confectionery and why?



Storytelling

1. Remember the nicest confectionery you ever got. Think about it for a while, then draw it on a piece of paper. You have 6 minutes to complete this task, starting from now.
- 2.) After 6 minutes: Everyone's done? Please explain what you have drawn and tell us why it was so memorable?



Movie clip- creative mood starter

We will now watch a short clip from the movie Charlie and the chocolate factory. Has anyone seen this movie?

It's a story of a boy who wins a golden ticket that allows him to visit a mysterious chocolate factory owned by a confectionery genius called Willy Wonka.

The clip showed Willy Wonka placing a candy into Charlie's grandfather's mouth, while all of the sudden the candy cracks and turns into a chocolate bird. (Lasting time: 5min)



Individual design task

1. Think if you were Willy Wonka, what sort of candy and packaging would you design? Draw it on a piece of paper. You have 10 minutes to complete this task, starting from now.
2. After 10 minutes: Everyone's done? Please explain what you have designed?



Pair-work design task

1. Design a packaging together with the one who sits opposite of you. You will take one “mystery card” that you will link somehow to the end design of the packaging.

(Mystery card: The mystery card themes had been collected from the main themes that came out from the packaging review research, and they were: playful, surprising and souvenir.)



The main guidance used for the workshop was the presentation. The presentation was made so that kids could follow-up on the task that they were doing. The presentation mostly contained of few sentences and pictures of what is to be done in each task. The main workshop tools included drawing paper, cardboard, pencils, tape, scissors and glue, as well as printed mystery-cards which role was to determine the route of the pair-work assignment. Fazer had many meeting-rooms that could be used for this task. We ended up choosing a small room, because of there were only going to be one facilitator in each workshop session together with

six kids. The idea for the small groups was to have a better control and the ability to help out everyone if needed.

One of the key challenges was to find participants to the workshop. Luckily there were many workers from Fazer who were willing to ask their children to participate in this workshop and in the end we were able to invite altogether eighteen kids to participate.

The final workshop went as planned and there were no problems in facilitating the kids. Overall, the kids seemed to enjoy the workshop.



Figure 9: *The co-design workshop*

Workshop outcome

The analysis was undertaken by gathering all the data from the workshop and by organizing the tasks into its own compartments.

The key findings from the workshop:

Favourite candy

Most kids told they like chocolate, salty liquorish as their favourite candies. I noticed that many kids influence each other. I observed that when I asked about the favourite candy, most kids answered that they liked the same candy as their friend.



Figure 10: Favourite candy

Nicest confectionery they ever got

The nicest confectioneries the kid's got were lollipops and pralines. Most of the memories were situated abroad together with their parents. The kid's often explained about the colour of the candy. Many told they imagined the taste of the candy before tasting it and in many cases the taste did not meet their expectations. Some kids couldn't remember what the candy tasted, but they remembered the candy and what the packaging looked like.



Figure 11: The nicest confectionery

Pair-work design task

In this task the kids mostly preferred the mixed candies. As packagings they mostly designed and built tubes and boxes. From this task, I got a lot of understanding on what the kids liked by how they described their ideas after they had designed the packaging.



Figure 13: Pair-work design task

Here's a list of the main functions of the designed packagings:

- Dispenser
- Slide to open
- Flip-top
- Pops-out button
- Secondary usage: storage
- Secondary usage: flip candy, play
- Secondary usage: sound effect, instrument
- Secondary usage: toy (figure)

Here are the main words that the kid's used when describing the packagings:

- Randomly
- Distinctive
- Reveal something
- Prominent colours
- Novel: something that's not seen before
- Suggesting
- Reusable

As a conclusion, I see the workshop gave a good amount of needed insight and information to use for the final brief. In addition, I see the workshops gave a good understanding of what sort of confectioneries kids prefer and in which kind of situations they consume confectioneries. The last workshop task brought the most detailed information of what kind of functions could be used for the packaging. Overall, the workshops provided a general understanding of the kids view on their tastes for brands and aesthetics. Furthermore, I often realised, while conducting the workshops that I was also generating ideas.

3.5 Co-creating a design brief

Based on the outcomes and insights from the co-design workshops with the children, I gave a presentation to the Fazer packaging team. The team consisted of a category manager, packaging specialists, coordinator, design manager, innovation manager and me as the designer. After the presentation we had an open discussion, where we together tried to link the most interesting discoveries from the co-design workshop to the main themes revealed from the packaging review research that was the starting point for this thesis. As we had three themes; including funny & playful, surprising and souvenir, we settled to only use the first two themes to not make the design brief too wide. However, we soon noticed that we all had some different opinions about which brands could fit best for each theme. This made it hard to start developing the brief for a specific brand and link the themes to the findings. In order to go forward, we decided to move on with developing structural concepts based on the findings from the kid's co-design workshop.

As a result, the packaging team and I generated the requirements and main findings into one list.

Requirements and findings:

- Target consumer: Packaging for kids, who still are childish.
- Target Market: International markets
- Material: Carton
- Themes: Funny/ playful and surprising
- Key attributes: Premium/ gift
- Functions to consider:
 - Dispenser
 - Slide to open
 - Flip-top
 - Pops-out button
 - Secondary usage: storage
 - Secondary usage: flip candy, play
 - Secondary usage: sound effect, instrument
 - Secondary usage: toy/ figure
- Related words:
 - Randomly
 - Distinctive
 - Reveal something
 - Prominent colours
 - Novice: something that's not seen before
 - Suggesting
 - Reusable

This list was a combination of findings from the kid's co-design workshop and the packaging review report. In addition, the list consisted of directions that were determined throughout the process by the packaging development team. In the end, after an additional meeting with Fazer we managed to agree and link the two themes into the most interesting findings so I could start developing the final design brief.

Soon after the co-design workshop, Fazer decided they wanted to involve a packaging converter company to also give ideas for this challenge. This was a great opportunity to try out the brief with a second party and see if the brief would engage the designers to come up with good packaging concepts. After the main data for the brief was gathered, I needed to think what could be the best format to communicate that information. As the Heineken ideas brewery video was one of my motivations to understand more about design briefs, I started to think if I could develop a more visual design brief (Heineken Innovation's channel, 2013). There were also a few mentions in the literature review and the interviews about how visual thinking and visual briefs are good methods for developing concepts as well as one important need for designer skill in the near future.

According to Roam (2009, 27.) pictures can represent complex concepts and summarize vast sets of information in ways that are easy for us to see and understand, they are useful for clarifying and resolving problems of all sorts: business issues, political deadlocks, technical complexities, organizational dilemmas, scheduling conflicts, even personal challenges. This in mind, I decided to develop the final brief with a more visual context to inform the objectives and the task.

Usually when advertising or a design agency starts working on a client's challenge, the creatives start by collecting pictures to create a moodboard to illustrate a route of an idea. One of the main tools for designers to think visually and to create concepts is by using moodboards. This encouraged me to create two moodboards with the main themes of funny/ playful and surprising. For each theme, I collected pictures that communicated the main purpose, as well as the functions and related words that were discovered from the kid's co-design workshop.

Because we decided to focus to deliver only structural packaging concepts, the brief was able to be more explorative in order to find ideas. The end result was a brief that allowed the person to think of the goals and direction of the brief in a more visual context.

The final design brief was as follows:



PREMIUM GIFT PACKAGING FOR KIDS



Premium gift packaging for kids

Design brief:

We are developing a new gift packaging for the kids international markets. We want the packaging to communicate a premium product by using carton as the main material. We will now only focus on the structural aspects and the brand and products will be decided later on.

The target group is 6-11 years old kids who still are childish, and whose parents are young at heart.

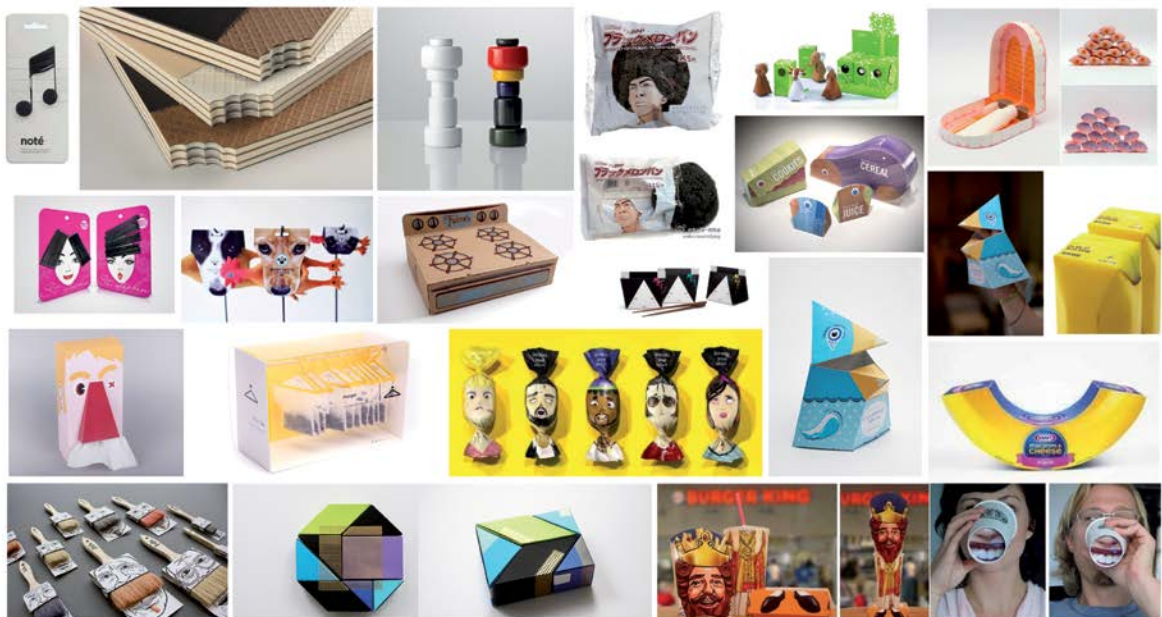
We have two functional themes that we will go forward with. The themes are funny/playful and surprising. The packaging should have a function that resembles one of these themes.

TARGET MARKET (COMPETITORS)



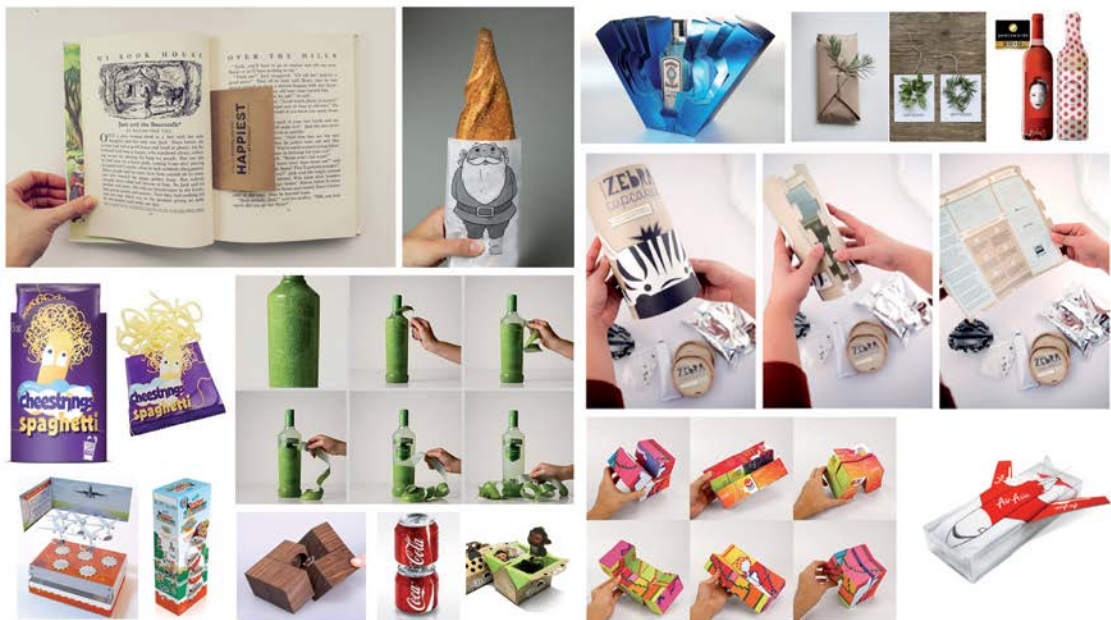
FUNNY & PLAYFUL

WHAT ARE THE POSSIBILITIES, THINKING OF THE FORM AND FUNCTION BEING FUNNY OR PLAYFUL?



SURPRISE

WHAT ARE THE POSSIBILITIES TO SURPRISE WITH THE PACKAGING?



Outcome

Overall, the writing and the designing of the final brief took two working days to complete. The time consuming part was to find pictures to match the themes and functions.

As for how the brief affected the second party, I believe I would have needed to see more of their working culture to direct the brief specifically to them. However, we managed to get two really good structural packaging concepts from them that were related to the brief.

As for my part in generating ideas for the task by using the brief, I realised it helped me to produce good work in the end. Because there were two categories and in some ways very similar to each other, the brief helped me to separate the two categories a part. This made it easier to stay more focused and to challenge one category at the time. Additionally, by constantly thinking of the target group and looking at the visuals from the brief, made it fun to link random ideas together to see if they could work as a packaging concept.

Due to confidentiality agreement and the fact that the project was left at the concept stage, the final concepts could not be shown in this thesis. However, the main goal for this study was to discover ways to deliver an engaging design brief.

Overall, the brief delivered eighteen packaging concepts in less than two weeks, from which eight concepts went for further development. This indicates that the brief performed well in the end. Fazer was pleased with the amount of ideas that was delivered and they are looking forward to see how the eight ideas go further to the next stages.

04

DISCUSSIONS

4.1 Methods in practice

I found the methods I practiced to gather information about briefs and briefing to be rewarding.

The in-depth interviews revealed things that I was not able to find through literatures or studies. However, it would have been beneficial to interview more people from different fields to gather more various opinions and perceptions on briefs and briefing as a strategic tool.

The co-design workshops deliver a good amount of useful data that was used for the final brief. I was surprised how well the kids used the cardboard to design structures that in some cases was rather complex. In addition, the facilitation went surprisingly smooth despite I had doubts of the kids running around and not concentrating on the given task.

When co-creating the brief together with the client, we did not find a common brand direction from the kid's co-design findings. I realise that we would have needed to create a tool that would have assisted in this issue. However, this incident made it clear for the whole team that we needed to focus more on a structural direction for the brief and that the brand will be decided later on for the final concepts.

4.2 Findings

In this section, I will go through the main findings gained from the co-design and co-creation workshop. In addition I will go through the main findings throughout the process.

Co-design and its assets to the task:

After the analysis of the co-design findings, I realised that the workshop produced a great deal of applicable and useful information to be used for the final brief.

The idea of the co-design workshop was to understand kids' perceptions and views towards confectionery and preferred packaging solutions, through storytelling and designing low-tech prototypes.

The storytelling tasks gave a lot of information about where, when, how and with whom they consume confectionery. The design tasks on the other hand gave a lot of detailed information about what sort of functions and preferred forms the kids liked in packaging.

I realised that the combination of these two methods gave the kids a tool to communicate their thoughts in an understandable manner. It also assisted the kids to try to explain the meaning of their design.

One other interesting finding was that the kids didn't mind if the theme of the packaging was directed for boys or girls. The workshops also provided a general understanding of their view of tastes, brands and aesthetics.

I also realised, while conducting the workshops that I was generating ideas, by interpreting the designs and functions that the kids described. I saw this as one of the most interesting factors gained from the workshop, due to the fact that we were generating ideas together.

Co-creating a brief and its findings:

The process of creating a brief per se gave me a very good knowledge on NPD and new ideas on how it could be tackled differently. The co-creation of the brief happened throughout the whole process by working closely with the packaging development department in many ways. In many meetings I realised that we were defining goals, packaging materials, time schedules and requirements to proceed to the next stage of the project. This whole process was about briefing in the end.

I saw that the brief that was created in the end helped the whole packaging development team to understand what we were creating and engaged them to come up with a mutual direction that everyone agreed upon.

As mentioned before that the co-creation of the final brief did not go exactly as expected, I think it would have been beneficial to make a few test-runs beforehand to identify some problems that might occur.

However, the brief played an effective role by producing many packaging concepts in the end. For the brief to have had a better way of communicating what we wanted the packaging converter company to achieve, I think we would have needed to see more of their working culture to be able to direct the brief specifically to them.

Findings along the process:

Through the whole process of being involved with working together with Fazer, I made many discoveries that helped me understand more about how a packaging process works in a large confectionery company. The fact that I was highly involved with the packaging team, gained me important information and understanding about the company, working culture, challenges, packaging restrictions as well as their packaging strategy.

As to engage a designer, I see that the process of being deeply involved with the company from the inside, gave frequently new inspiration to challenge the task. I was constantly gathering knowledge and participating in discussions with different experts. I noticed that

this sort of approach helped generating ideas along the journey. In addition, I realised that it is crucial to have a good working chemistry between both parties to be able to find common directions and solving problems together.

4.3 Opportunities

This research was developed to find new ways in delivering a design brief, by letting the actual target group be part of the design challenge and by finding a common direction together with the packaging development department.

The benefits of developing a kid's co-design workshop were that in this way the kid's were able to communicate their thoughts and preferences in a more detailed manner. The workshop produced a lot of ideas based on the kids' preferences and wishes, and helped to understand where when, what and with whom they consume confectionery. One of the main benefits of this method was that it gained a lot of first hand data about the target group that could be applied to other projects as well.

As for the benefits of the co-creation of the final brief, I see the workshop session helped to define a common direction together with all the packaging development team. However, there is a need to develop this approach further. I see that it would be beneficial to develop more tools that can assist in making stakeholders decide on needed questions that are essential for delivering the final brief.

The benefits in having a designer working closely throughout the whole client project was that it gave the designer an access to more inside information which helped out in understanding the needs of the client and their packaging strategies.

4.4 Client feedback

As the nature of this project required very independent work, Fazer saw that it was important that I had worked as an independent packaging design freelancer, as well as having former work-experience from international packaging design projects.

The packaging development team in Fazer was open-minded to try out new methods that could help them develop new packaging design solutions. Fazer saw the benefits of using co-design as a method to find more detailed information about specific target groups and new insights.

Although the co-creation of the design brief did not go exactly as expected, Fazer saw potential in developing it further, by having the findings of the co-design workshop more summarised to be able to focus on the main conclusions.

Throughout the whole project, Fazer did not see me as an outside consultant – instead more or less as an inside co-worker. This effected the co-operation, as the work was considered more intensive and more open as usual. This required Fazer to give more internal information, which was seen as a beneficial factor for both parties to communicate better.

Fazer saw the whole co-creation of the project as a valuable experiment that in the end created good results. They saw potential having a designer working inside their organization in innovative projects, inside the box –projects as well as in sparring.

05

CONCLUSIONS AND FURTHER WORK

The objective of this thesis was to co-create an engaging brief for packaging development. I recall that I had some pre-assumptions in the beginning of the project, on what the end result would be like. I started by finding out what information is essential for a packaging brief and what could be a good brief format for a packaging design brief. Luckily, when talking to some designers from the packaging design field and doing some pre-reading about the subject, I changed my perceptions to this matter. I understood that, I had to find out more about how briefs and briefing are used in the creative sector.

The findings of this research show how the brief and briefing are seen as very important factors on delivering good end-results to a design task. There are numerous templates on writing a design brief, but little discussion about how you could approach the issue from a different angle. As I was investigating the design briefs to be able to deliver an engaging brief for the packaging development, I found that most of the design briefs follow similar rules. However, from the interview I found that the briefs come in any sizes and formats. The working chemistry, and trust between the client and designer can determine the format of the brief. Additionally, the work culture and profession are also important factors to consider.

This in mind, the design brief should not be seen as a stated truth, but more as a communication tool between client, agency or designer, to both understand business and design challenges. I noticed that the design brief is a good way to start a conversation, build relationship and to challenge assumptions. Additionally, I found that design workshops can also act as a briefing process.

The most important issue in writing a brief is that you should be able to deliver the message in an understandable manner by knowing who is the end receiver. When you write a design brief, you have to take to consideration the design team or the designer. In this study, I created a more visual brief to see if it could help the designer to focus and deliver packaging concepts that are targeted for kids. The role of the final brief was to find a way to create an engaging tool directed specifically for the designer to give direction and inspiration. The amount of concepts that came out of the brief indicates that the visual brief worked well in the end. However, the brief should have been thought further before sending it to the packaging converter company, by familiarising more on their working culture to be able to direct the brief specifically for them.

For further development of the design brief, I see that there are other visual tools that could be tried out to see how they work. Totemics and storyboards might be worth exploring, to see how they would perform in a given brief. Additionally, the usage of a video to describe consumer behaviours while interacting with a specific product could be beneficial from a designer's perspective to generate ideas.

As for the co-design workshops, I was surprised how well the kids used the cardboard to design structures that in some cases was rather complex. The combination of storytelling and

low-tech prototyping methods gave the kids a tool to communicate and it assisted the kids to try to explain the meaning of their design. For further studies for co-designing with kids to develop packaging concept, there could be a need for a tool to help kids describe functions in an accessible manner. There were occasions when kids had problems describing some more complex functions and how the packaging should operate. One of the interesting outcomes of the kid's co-design workshop was that I was also generating ideas when interpreting the designs and functions that the kids described.

As thinking the whole journey, I see that the main findings was that briefing and writing briefs happened throughout the whole project, by being closely involved with the client and by receiving more inside information and knowledge. I realised further on that we were co-creating a brief all along the process. This made me understand more about their company, business agendas, working culture, challenges, as well as restrictions regarding the packaging design task. This approach constantly engaged the two parties to achieve the best outcome of the project.

I realised that the brief and briefing is a broad matter and these subjects should be studied even further. There would be a need to study how briefing and writing briefs are used in different professions and fields. This information would be beneficial to see if different approaches can be utilised for other design mandates. In addition, I noticed that the topic was recognised in one of Finland's biggest advertising competitions called AdProfit. They had released a new category called "the briefer of the year", where they wanted to emphasise the importance of good brief and briefing.

I would like to thank my supervisor Jung-Joo Lee for her valuable help and guidance that facilitated me throughout the project. I'd also like to thank Hanna Lehtonen from Fazer for providing me the opportunity to work on a project that helped me gain new knowledge and to be able to find ways in developing my skills as a more strategic designer. Additionally, I'd like to thank Marika Luoto for being a good listener and reflecting good ideas over the overall journey.

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